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*Papers of the British School at Rome*, Vol. III. London: Macmillan & Co., 1906. Pp. 314, plates xxxii. 30s.

The British School at Rome is to be congratulated upon its work. In the five years of its existence it has published three volumes of unusually valuable and important papers (*Class. Phil.* I, p. 300). The first paper in this third volume is the second instalment of Mr. Ashby's "Classical Topography of the Roman Campagna," and deals with the Via Salaria, Via Nomentana, and Via Tiburtina. The author's method is to trace each road across the Campagna, describing the archaeological remains that are to be found along its line or in the immediate neighborhood, as well as those of which there is any authentic record. The present chapter is marked by the same accuracy and painstaking minuteness of treatment as characterized the first section of the work. The most interesting part of the investigation is the determination of the lines of the roads—a thing not always easy, and sometimes quite impossible to do with certainty. Mr. Ashby believes that the Via Salaria followed the Tiber as far as Eretum, which he locates thirty-one kilometers from Rome, and that it did not pass through Mentana, the ancient Nomentum, at all. Of the old Latin towns in this part of the Campagna, the site of which is uncertain, Mr. Ashby is inclined to locate Fidenae on the Via Salaria where the present Villa Spada is situated, agreeing with Holste against Nibby and Nissen; Crustumerium just west of the Via Nomentana, between Tor S. Giovanni and the Tiber, fourteen kilometers from Rome; Ficulea near the Casale della Cesarina, on the west side of the same road, eleven kilometers from the city; and Corniculum between the Via Nomentana and the Strada Vecchia di Palombara, about fifteen kilometers from Rome. In the case of all these cities there is room for some doubt, but Mr. Ashby's opinion is entitled to more weight than that of earlier writers.

In the second paper Mr. H. Stuart Jones discusses first "The Bas-reliefs in the Villa Borghese," attributed to the arch of Claudius. After pointing out that this attribution rests on nothing more substantial than a conjecture of Nibby's, and showing that they cannot belong to so early a period, he develops his own theory, that these reliefs were in the church of S. Martina, the imperial Secretarium Senatus, and were sold to the sculptor Giambattista della Porta about 1590. An inventory of this man's collection was afterward made, and all the pieces that can be identified appear to have come into the possession of Prince Borghese, and to have formed part of the treasures of his villa. Inasmuch as the reliefs in question are so closely allied in style to the Trajanic reliefs on the arch of Constantine, and as S. Martina was so near the forum of Trajan, they undoubtedly formed part of its decoration.

Secondly, Mr. Jones writes on "The Relief Medallions of the Arch of

Constantine." These have been generally regarded as Trajanic, although Arndt has recently assigned them to the last ten years of Hadrian's reign. Mr. Jones was able to make a closer examination of them than had been possible before, and has come to the conclusion that they belonged to some monument of the Flavian period, perhaps the Gens Flavia, a mausoleum of the Flavian family erected by Domitian on the Quirinal. His theory is that this monument was appropriated by the emperor Claudius Gothicus, the Flavius Claudius of the court historians, who replaced some of the existing heads with his own. When Constantine set eight of these medallions on his arch, he placed his own head on two of those on the north side of the arch, leaving that of Claudius on the other two of that side. The medallions of the south side seem to have retained their original form.

Thirdly, in the section on "The 'Aurelian' Panels of the Arch of Constantine," the author attempts to prove that these eight panels, together with the three reliefs in the Palazzo dei Conservatori and a twelfth that is lost, were taken from an arch erected in 176 A. D. by Marcus Aurelius to commemorate his victory over the Germans and Sarmatians. The existence of this arch he regards as proved by the inscription, *CIL. VI 1014*, and he identifies it with the *arcus panis aurei in Capitolio* of the *Mirabilia*, which may have stood on the *vicus Argentarius*, the Via di Marforio. These chapters are marked by decided originality and learning. The arguments of the first two may be regarded as practically conclusive, that of the last less so.

Mr. A. J. B. Wace writes on "Fragments of Roman Historical Reliefs in the Lateran and Vatican Museums." These fragments exhibit stylistic peculiarities which place them between the sculpture of the arch of Titus and that of the time of Trajan, and they must therefore be assigned to the time of Domitian, thus filling out a gap in our knowledge of the development of Roman historical reliefs.

Mr. G. F. Hill describes "Some Drawings from the Antique Attributed to Pisanello," and lastly Miss Katharine McDowall presents an interesting and suggestive paper on "A Portrait of Pythagoras." By comparing the figure of a philosopher on a Paris contorniate with the legend ΠΥΘΑΓΟΡΑΣ, with one of the unidentified philosopher heads in the Capitoline Museum, she concludes that they both represent the same original statue, a bronze of the early Pheidian period.

SAMUEL BALL PLATNER

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*Seneca.* CARLO PASCAL. Catania: Battiato, 1906. Pp. vii+87.

This charming series of essays by a well-known Italian classical scholar is divided as follows: first a preface stating the author's point of view, then pp. 1-31 an article entitled "Seneca" which is a reprint of a